

Nº10

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# A SELECTION OF HARP SOLOS

- |  |      |  |      |
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| 1 . ANNIE LAURIE <i>Scotch melody, transcribed</i> | 4. 0 | 2. AULD ROBIN GRAY <i>Scotch melody, transcribed</i>             | 3. 0 |
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| 37 . OFT IN THE STILLY NIGHT <i>(Irish Air)</i>    | 3. 0 | 38. FANTASIA (OH! NANNY, BANKS OF ALLAN WATER,<br>& JENNY JONES) | 4. 0 |

BY

## J. BALSIR CHATTERTON.

*Harpist to Her Majesty the Queen.*

NEW YORK  
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HANOVER SQUARE.

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FANTASIA— DON PASQUALE.

J. B. CHATTERTON.

INTRODUCTION.

MAESTOSO. *ff*

*ff*

*p Animato*

*f*

*p* *rall?* *Attacca*

## E RIMASTO LA IMPIETRATO."

LARGHETTO

The musical score consists of six systems of piano music, each with a grand staff (treble and bass clef). The key signature is one sharp (F#). The tempo is marked "LARGHETTO".

- System 1:** Starts with a piano (*p*) dynamic and a *Dol.* (Dolce) marking. It features several triplet markings (3) and slurs.
- System 2:** Continues the melodic and harmonic development with more triplet markings.
- System 3:** Includes a forte (*sf*) dynamic marking and continues the triplet patterns.
- System 4:** Marked *ardito.* (ardito), it features a complex rhythmic pattern with a  $\frac{1}{2} \times \frac{1}{2}$  time signature indication and multiple triplet markings.
- System 5:** Starts with a piano (*p*) dynamic and includes a  $\frac{1}{2}$  time signature indication. It features dense chordal textures and triplet markings.
- System 6:** Marked *p Cantabile*, it features a more lyrical melody with slurs and triplet markings.

This musical score is written for piano and consists of seven systems of grand staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, a key signature of one sharp (F#), time signature of 3/4, and dynamic markings like *f*, *p*, *Dol.*, *marcato.*, and *pp*. The piece concludes with a "Cadenza ad lib." section and a final flourish.



"E SE FIA CHE AD ALTRO OGGETTO."

ALLEGRETTO

*p Dol.*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time and begins with a piano (*p*) and dolce (*Dol.*) marking. The melody in the upper staff features a series of eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with similar rhythmic patterns. There are some accidentals, including sharps and naturals, throughout the system.

The second system continues the musical piece. It features a forte (*f*) dynamic marking. The tempo changes to *ad lib.* (ad libitum) and then to *a tempo.* The notation includes various musical symbols such as slurs, ties, and accidentals. The lower staff has a *f* marking at the beginning of the system.

The third system of the musical score shows a continuation of the melody and accompaniment. It includes a *Cad: ad lib.* (Cadenza: ad libitum) marking, followed by a return to *a tempo.* The notation is dense with many notes and accidentals, indicating a complex musical passage.

The fourth system is the final one on this page. It continues the musical theme with intricate notation. The lower staff ends with a *(Ch.)* marking, possibly indicating a change or a specific performance instruction. The overall style is characteristic of 19th-century musical notation.

*elegante.* *Brillante.*

*p* *p* *f* *f*

(Fix G#)

(Fix F#) (A<sub>4</sub>)

(G# off) *pp* *rall?*

"L'1 MORALE IN TUTTO GIUSTO"

ALLEGRO  
MODERATO.

The musical score is written for piano and consists of seven systems. The first system is marked *pp*. The second system includes fingerings *2 1* and *2 1 X*. The third system continues the melodic and harmonic development. The fourth system is marked *con espress.* and *rall!*, with a *p* dynamic. The fifth system includes fingerings *2 1 X*. The sixth and seventh systems lead to the final conclusion of the piece.



CODA.

deciso.

(Ab) (Fix F#)

cres - - - cen - - do

rall?

rall?

ANIMATO.

p

cres - - - - - cen -

-do

f

ff

ff

ff

# A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

## ALVARS, PARISH.

a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
c Marche favorite du Sultan	3 6
d Twelve favourite airs	3 0

## APTOMMAS.

b WELSH MELODIES:	
1. The rising of the sun	1 6
2. Of noble race was Shenkin	1 6
3. Ap Shenkin	1 6
4. Poor Mary Anne	1 6
5. Love's fascination	1 6
6. Sweet Richard	1 6
b Aptommas's polka	3 0

## BELLOTTA, F.

b Galop brillant	1 6
b Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

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3. Com'è bello (Lucresia Borgia)	1 6
4. Meco & Voga voga luna (La Straniera)	1 6
5. March & Pas redoublé (Saffo)	1 6
6. Voga, voga, & Sogno talor (Parisina)	1 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	1 6
8. Ah! tu sei (Parisina)	1 6
9. Quanto è bello (L'elisire d'amore)	1 6
10. Io l'udia (Torquato Tasso)	1 6

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6. The wild white rose	1 6
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Savourneen deelish and	3 0
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and American march	3 0
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The light of other days (Balfie)	3 0
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b I love but thee (T. Moore). Introduction and variations	3 0
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## DUSSEK, O. B.

b THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

## GODEFROID, FELIX.

b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
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## HOLST, GUSTAVUS VON.

b "ETRENNES AUX DAMES." Select airs, &c.:	
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2. Le vaillant troubadour	1 6
3. The farewell of Raoul de Coucy	1 6
4. Le départ du jeune Grec	1 6
5. Adolphe. German air	1 6
6. German Waltzes	1 6
7. Ye banks and braes o' bonny Doon	1 6
8. What beauties does Flora disclose. Scotch air and a Quick march	1 6
9. Stanco di pascolar. Venetian air	1 6
10. Di piacer (La gazza ladra)	1 6

## HUNT, W. B.

b The blue bells of Scotland. Introduction and variations	3 0
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## LABARRE, THEODORE.

b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	1 6
b There is no home like my own. Variations	1 6

## MEYER, F. C.

b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

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b Op. 25. Addio, mia vita, addio! Barcarolle	1 6
b Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
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1. La cascade	3 6
2. La coquette	1 0
3. La consolation	3 0
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1. Adelaide	3 0
2. The first violet	1 0
3. Zuleika	1 0
4. Cooling zephyrs	1 0
5. The huntsman, soldier, and sailor	1 6
6. A ride I once was taking (Trab, trab)	1 0
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	3 0
9. From the Alp the horn resounding	1 6
10. With sword at rest (The standard bearer) Lindpaintner	1 0
11. When the swallows fly towards home (Agathe)	1 0
12. Oh! wert thou mine for ever	1 0
b Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:	
1. Ye flow'ers that to me she gave	1 6
2. Praise of tears	1 6
3. Norman's Gesang	1 6
b Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	1 0
2. Forth I roam	1 0
3. If o'er the boundless sky	1 0
b Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6
b Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:	
1. Grace	3 6
2. La fontaine	3 0
3. Si oiseau j'étais	3 0
b Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0
b Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
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2. Sorrow and relief	1 6
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b Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	1 6
b Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0
b Op. 127. Sacred melodies:	
1. Martin Luther's hymn	1 6
2. Old hundredth psalm	1 6
3. Before Jehovah's awful throne	1 6
4. Airs from "The creation" (Haydn)	4 0
5. Vital spark of heavenly flame	1 6
6. Agnus Dei (Mozart)	1 6
b Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	1 0
2. A ce mot tout s'anime. Air de Marguerite	1 0

## OBERTHÜR, CHARLES—continued.

b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	1 0
2. She was a creature strange as fair	1 0
3. 'Tis sweet when in the glowing west	1 0
b Op. 132. Nereides. Sketch	3 0
b Op. 142. L'invitation del gondoliere. Sketch	1 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi	3 0
b Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	1 6
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabuco
b Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	1 0
2. Murmuring waves	1 0
3. My bark glides through the silver wave	1 0
4. Water sprites	1 0
b Op. 159. Andalusia. Bolero brillant	4 0
b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	4 0

b Songs without words:	
1. Dans ces instants, où l'âme pense	1 0
2. Ich denke jein, wenn durch den Hain der Nachtigallen	1 0
3. Eilende Wolken, Segler der Lüfte	1 0
4. Emeina	1 0
5. Selige Tage	1 0
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	1 6
10. Ange aux yeux bleus	1 6
11. We rove among the roses	1 6
12. Au bord du Rhin	1 0
13. Au bord de la Lahn	1 0
14. Au bord de la Nahe	1 0
15. Au bord du Neckar	1 0
16. Auf leichtem Zweig	1 0
17. Ah! be not sad	1 0
18. Remind me not	1 0

b "VOYAGE LYRIQUE." Twenty-four National Airs	3 0
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Prussia	18. France (La Marseillaise)
7. Poland	19. France (Les Girondins)
8. Saxony	20. Belgium
9. Bavaria	21. Holland
10. Austria (Haydn's hymn)	22. England (Rule Britannia)
11. Hungary	23. America (Hail Columbia)
12. Sardinia	24. England (God save the Queen)

## STIEL, W. H.

b My lodging is on the cold ground (variations)	1 0
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## STREATHER, WILLIAM.

b Deh vieni alla finestra. Serenade from Don Juan	1 0
b Home, sweet home, of Thalberg, transcribed	1 0

## TAYLOR, GERHARD

b Com'è gentil (Don Pasquale). Transcription	1 0
b Fantasia on Irish melodies (The harp that once, Believe me I all, and Meeting of the waters)	3 0
b Two favourite Irish melodies (Coolin and The minstrel boy)	1 0
b Variations	1 0
b Rigoletto. Fantasia on Verdi's opera	1 0

## THOMAS, JOHN.

b WELSH MELODIES. Transcribed:	
1. The ash grove	1 0
2. The bells of Aberdovey	1 0
3. Sweet melody, sweet Richard	1 0
4. The rising of the sun	1 0
5. The march of the men of Harlech	1 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	1 0
8. Love's fascination	1 0
9. The rising of the lark	1 0
10. The camp (Of noble race was Shenkin)	1 0
11. Megan's daughter	1 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	1 0
13. Watching the wheat	1 0
14. New year's eve	1 0
15. David of the white rock, or The dying bard to his harp	1 0
16. Over the stone	1 0
17. The miller's daughter	1 0
18. Come to battle	1 0
19. All through the night	1 0
20. The blackbird	1 0
21. The dawn of day	1 0
22. Britain's lament	1 0
23. Black Sir Harry	1 0
24. The departure of the king	1 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, of Händel, transcribed	1 6

## WRIGHT, T. F.

b Caledonian Fantasia, introducing favour a Scotch melody	4 0
b Com'è gentil (Don Pasquale). Fantasia	1 0
b Deh calma oh ciel (Otello). Transcription	1 0
b Fra poco a me ricovero (Lucia). Arrangement	1 0